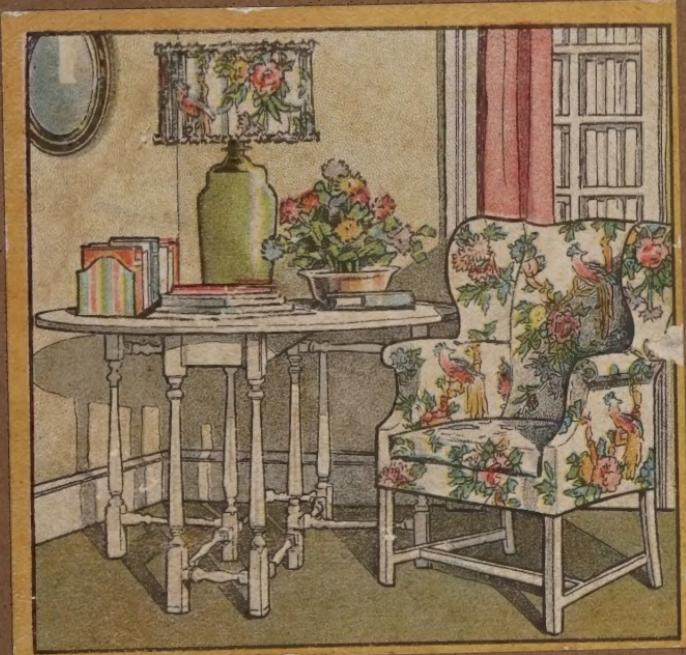


The
ATTRACTIVE HOME
BY
Ekin Wallick





Ernest Waller

THE ATTRACTIVE HOME

By

Ekin Wallick

*Author of "Inexpensive Furnishings in Good Taste";
"The Small House for a Moderate Income," etc.*



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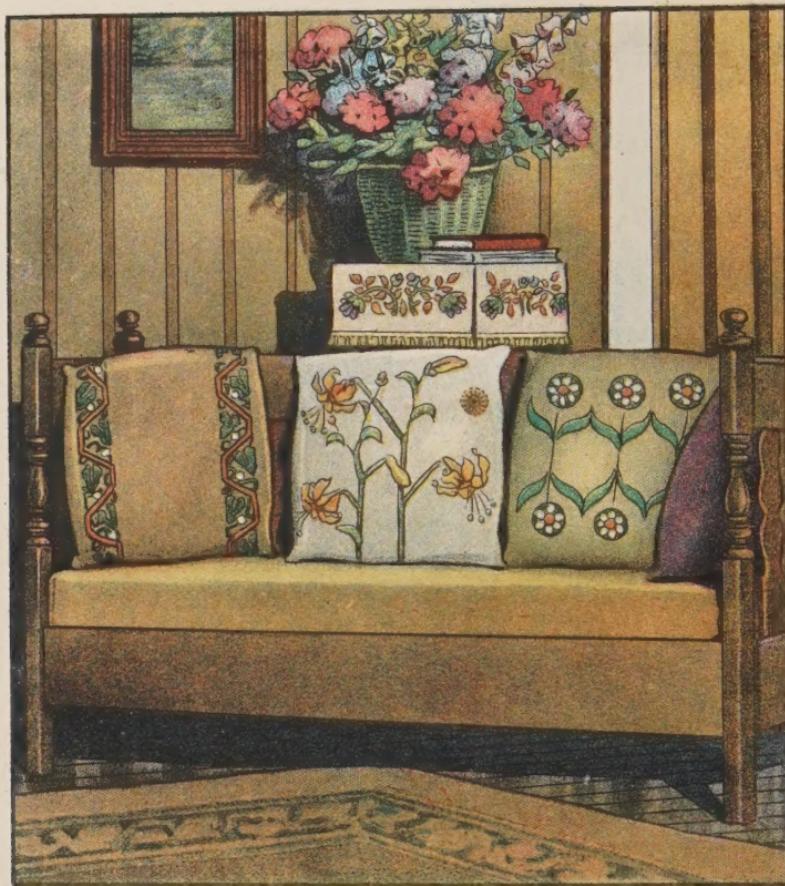
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*Peace and rest at length have come,
All the day's long toil is past;
And each heart is whispering,
"Home, Home at last!"*

—Hood

INTRODUCTION

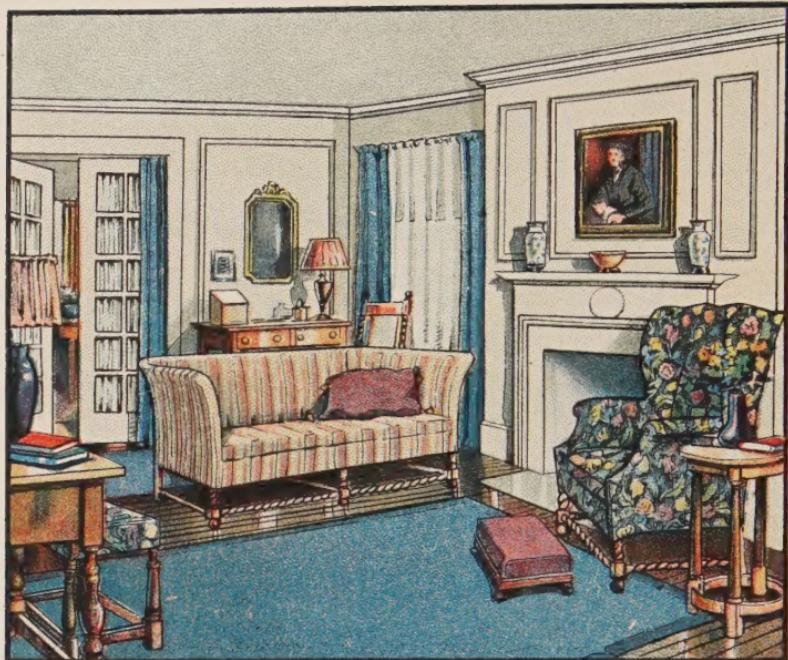
If it were possible to evolve a code of definite rules which could be followed by those who wish to make their homes attractive, it would be a comparatively easy matter to decorate and furnish in good taste. We are constantly confronted with difficult problems which must be reasoned out and are often at a loss to know which way to turn.

Those of us who inherit an intuitive sense of good taste will experience but little difficulty in evolving harmonious furnishings, for the basis of successful decorating and furnishing is good taste. For the novice there is a good deal to be said which will be of great assistance. I sincerely believe that if there is a desire to know the good from the bad that our tastes can be improved with remarkable rapidity by mere observation. The house building magazines and books and those devoted to interior decorating are full of excellent object lessons for the beginner as well as the experienced decorator. If you watch their pages and try to reason out the problems for yourself, you will be surprised what rapid strides you will make.

Probably the element of personal taste is the most intangible feature to be dealt with. To be sure, there is what we term a certain standard of good taste, but we cannot define it in words and in consequence must trust to the intelligence and discrimination of the individual.

On the following pages will be found many suggestions for those who wish to make their homes attractive. All of the ideas are easily and inexpensively carried out and it is sincerely hoped that this little volume which is entitled "The Attractive Home" will be helpful to its readers.

Exm. Waugh-



AN ATTRACTIVE FURNITURE ARRANGEMENT FOR SQUARE ROOMS

THE LIVING ROOM

CHAPTER I

TO furnish a room successfully we must consider it as a whole. The indiscriminate choosing of odd furnishings will never lead to success. In selecting the rugs, the hangings, the wall covering and the furniture, let us keep the fact well in mind that they are to constitute the furnishings for a single room, that there must be the element of harmony existing between them if the final result is to be successful. If space permitted, the subject of harmonious furnishings could be exhaustively treated from a theoretical point of view, but a little practice will be of far greater assistance than all the theories we could put forth. Common sense will be an excellent guide, linked with a certain quality of the imagination, which will prevent our rooms from being dull and commonplace.

Many living rooms are unsuccessful in their decorative schemes because the furnishings are chosen indiscriminately. As we choose each individual object, let us consider the fact as to whether it is appropriate for the room and whether it will harmonize with the other furnishings. We will learn this by constant observation of other successfully furnished rooms. Next to experience, observation is our best teacher. Take as an example a successfully furnished living room of one of your friends. Note the colors used, whether the curtains are figured or plain, what kind of a rug has been used on the floor and the general arrangement and design of the furniture. You need not copy the room, but you will begin unconsciously to grasp the fundamental ideas which are expressed there. These ideas will help you, and although your taste may be quite different, you

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will begin to reason out your own problems in an intelligent manner.

The living room may be called the rendezvous for all members of the household and in consequence, we have many points to take into careful consideration in its furnishing. Probably the most important of these is comfort, for the living room, no matter how charming it may appear in its general scheme of decorating, is never successful unless it is comfortably furnished.

By comfortably furnished I do not mean that one has merely to choose easy chairs, for we must go much further than this. To obtain this degree of comfort in the furnishings, we must consider our problems from many points of view and reason them out in a practical and intelligent manner. And what, we may ask, are these important points which must be considered?

Let us take it for granted that in selecting the furniture we have chosen the various pieces which are comfortable in themselves, the chairs, some easy and luxurious, others small and easily moved about, a stool or two, several small tables which can be placed in odd corners, a good sized center table for books, papers and magazines, a davenport or couch which is not too high nor too deep, a desk for writing notes and keeping the household accounts, and so on. This is, of course, the most important part of our work and will require our most careful consideration. And, second only in importance to choosing the various pieces of furniture, is their arrangement.

Convenience plays an important part in comfortable arrangement. Let us start with the living room table. In placing the table, we must consider the fact that it forms a nucleus around which the other furnishings are assembled. On this table are placed the papers and magazines, the books and the reading lamp, the objects which are in constant use during the hours in which the family or friends are assembled. It should occupy a posi-

tion which is agreeably lighted by night as well as by day. It should also be placed so that two or three members of the family can conveniently draw their chairs close to it to read by the table light. This does not mean, however, that the table must be placed in the very center of the room. Several arrangements are successful, dependent upon the general shape and size of the room. If the table is oblong in shape, it may be placed at right angles to the fireplace toward one end of the living room. The davenport could then be placed opposite with the floor space clear in front of the fireplace. Another good arrangement, and one that is very popular in small living rooms, is to place the table directly at the back of the davenport, as shown on page 13. This is a good space-saving arrangement for small rooms, for by combining the two largest pieces of furniture, it makes the most of the limited floor space. In square rooms, the davenport may be placed squarely in front of the fireplace and the table directly behind it, as is shown on page 6.

After we have placed the two largest pieces of furniture, the chairs should be arranged in convenient positions, a large chair near the fireplace, two easy chairs near the reading table, a comfortable chair placed near a window and the smaller chairs and tables in odd corners.

An important consideration in the decorating and furnishing of the living room is a good color scheme. A preference for a particular color in some cases decides this point, but before our decision is made, we should take the room itself into consideration. Which direction do the windows face, do they admit an abundance of light, or are they small so that the room is dark on winter days? What is the finish of the woodwork and what character of furniture is to be placed in the room?

Let us take for instance, the room with Northern exposure. North light is cold light and we should make

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every effort to create a warmth of atmosphere within the room by choosing the warm colors—golden-browns; yellows or soft reds. It would be a mistake to decide on green, blue or gray, as they invariably create a cold atmosphere. Again, if the windows are small and do not admit much light, we should choose the bright colors which will reflect the light as much as possible. The color of the woodwork should be taken into consideration. If white or ivory paint is used, the heavy dark colors should be avoided as white woodwork usually suggests the lighter tones. If the dark colors are used, the contrast is usually too striking. The heavy colors may be successfully used in a room with dark stained trim.

The old idea of choosing one color for the walls, another for the hangings and a third for the furniture coverings is entirely dispensed with. The modern tendency in decorating is to use plain surfaces, keeping the walls as simple as possible and avoiding all figured papers in the living rooms, as they are unrestful. Tans, ivories, putty colors or grays are successful wall tones and any one of them may be successfully used throughout the house. As a rule, the walls should be kept light and our color contrasts will come in the hangings, rugs, furniture coverings, lamp shades, cushions and pillows; in fact, in all objects which might be termed the properties of the living room.

In the small objects, such as a pillow, a piece of pottery or a lamp shade, let us not be afraid of the really brilliant colors. Touches of brilliant color invariably add life to any room. Unfortunately, most of our rooms are sadly lacking in this respect and appear dull and dreary for the want of bright touches of color. It is always safe to let a room reflect a single color. If blue is a color that meets our fancy and seems appropriate for the room, do not be afraid to let it be known that blue was your choice. Combine with it a golden brown chair, a dull yellow lamp shade, an orange colored pillow or two. Keep the large, up-

THE LIVING ROOM



holstered pieces in soft, quiet, colors and one of the smaller chairs may be quite gay in color. By accentuating the bright colors in the smaller objects, our rooms will never appear dismal or dreary.

The proper lighting of the living room is just as important as the choosing of a good color scheme or the selecting of harmonious furnishings. The lighting fixtures in the average room are placed far too high. The old-fashioned center chandelier was, without question, the most abominable feature that has ever been created. Because of the necessity of placing the globes above the head line, a glare of light was thrown in an upward direction. This is just the reverse of what it should be. Every light in any room should be properly shielded by a shade and the light thrown down. Lamp light is the most agreeable because it is low light properly shielded, particularly so



when the shades are in soft colors. I would like to advise the use of lamp light in every living room and only lamp light. If side lights are used, they should not be placed higher than six feet from the floor, or lower.

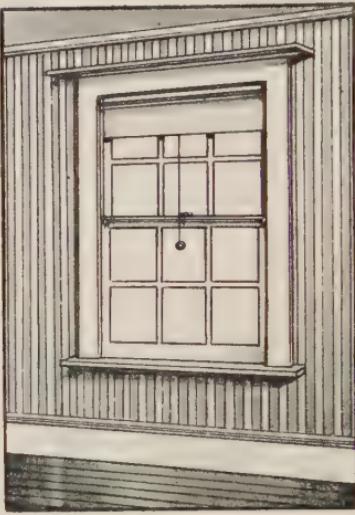
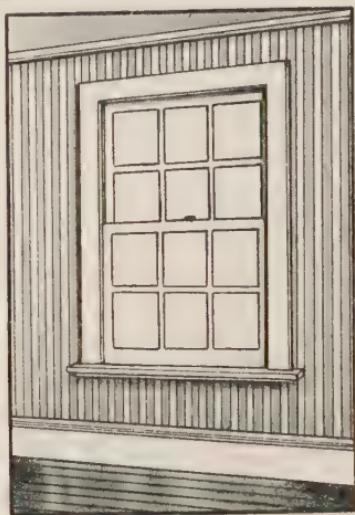
The style of furnishings which we choose depends almost entirely upon our personal taste. All the well-known styles are good and to state a preference would merely be a personal point. We should, however, take the general style of the house into consideration before choosing the furnishings. If, for instance, the house is Colonial in design and the woodwork throughout is white, this fact alone suggests mahogany furniture. The combination of oak furniture and white woodwork is seldom harmonious and should be avoided. There are many styles made in mahogany, suitable for white painted rooms and if we use discrimination in our selections, pieces of various styles may be successfully assembled. We no longer buy sets of furniture for the living room. The old idea that each

THE LIVING ROOM

piece should match its neighbor is entirely dispensed with. Keep in mind the fact that the various pieces are to be used in the same room, that some harmony should exist between them and we cannot go far wrong.

Oak furniture is suitable for rooms with stained wood-work. Many of the designs with twisted legs and cane panels, which have become so popular in recent years, are especially attractive. Let us not make that fatal mistake, however, and choose the highly varnished variety so commonly termed "golden oak." The dull finishes are far more attractive and in much better taste.





WINDOW HANGINGS

CHAPTER II

EVERY window should be draped in some manner. Window hangings fill two definite functions, the first and most important is the softening of the light, the second that they are very decorative in the room. The room with undraped windows, like the room without furniture looks cold and barnlike. Window curtains always add a warmth and coziness to any room.

It is largely a matter of taste how we hang our curtains for there are many attractive arrangements suitable for all rooms. We may prefer the simple side curtains which drop straight to the floor, or the ruffled or pleated valance arrangement which extends across the window heads. There are also many attractive designs in shaped valances which are now becoming popular and suggest the old-fashioned lambrequins so much used a decade ago. The particular manner in which we hang our windows, however, is not as important as the materials which we use for them, both regarding design and color.

The color of the material used for curtains is perhaps the most important feature of the color scheme, as the curtains are always conspicuous. Even more than the rug or the wall the color of the curtains usually dominates the room. In consideration of this fact, the choice of a good color will need careful consideration.

On page 16 will be seen a diagram showing the proper way to hang a valanced window. The first illustration shows an ordinary window such as will be found in the average house. The illustration to the right shows the proper placing of the valance board, the window shade

and the curtain rods. The valance board should be used at all windows where a valance is required. This board measures about three inches in width and should project beyond the window casing two inches on each end. The rod which supports the side curtains is attached to the underside of this board and the valance attached to its outer edge and returned across the ends.

The window shade is adjusted to the inside of the casing. The rod which supports the sash curtains should also be attached to the inside of the casing, a little below the roller shade.

In the illustration at the bottom of the page on the left a clear idea of this method of hanging the curtains may be obtained. An unusual idea for hanging the sash curtains will also be seen. Instead of the usual single pair of long curtains, two pairs of short curtains are used. The rod supporting the lower pair of curtains is attached to the frame of the lower sash. When the window is raised, this pair of curtains goes up with it. This is really a very practical way to hang sash curtains, as it prevents the curtains from blowing out when the window is raised. The picture to the right shows the effect of the window fully draped.

It is advisable to line all over-curtains. They will not only hang better, but they will keep their shape. A good contrasting color in sateen makes satisfactory curtain lining. In bedrooms where the light colored cretonnes are used, which must be washed, a plain muslin or white sateen is more practical, as there is less danger of the color fading.

At the top of page 19 is an exceedingly attractive dining room window treatment. A black ground chintz is used in typical chintz colorings, lined with old rose. The straight flat valance is cut to a simple shape, edged with a narrow cream colored fringe edging. Old-fashioned tie-backs are used made of the chintz and edged with the fringe.

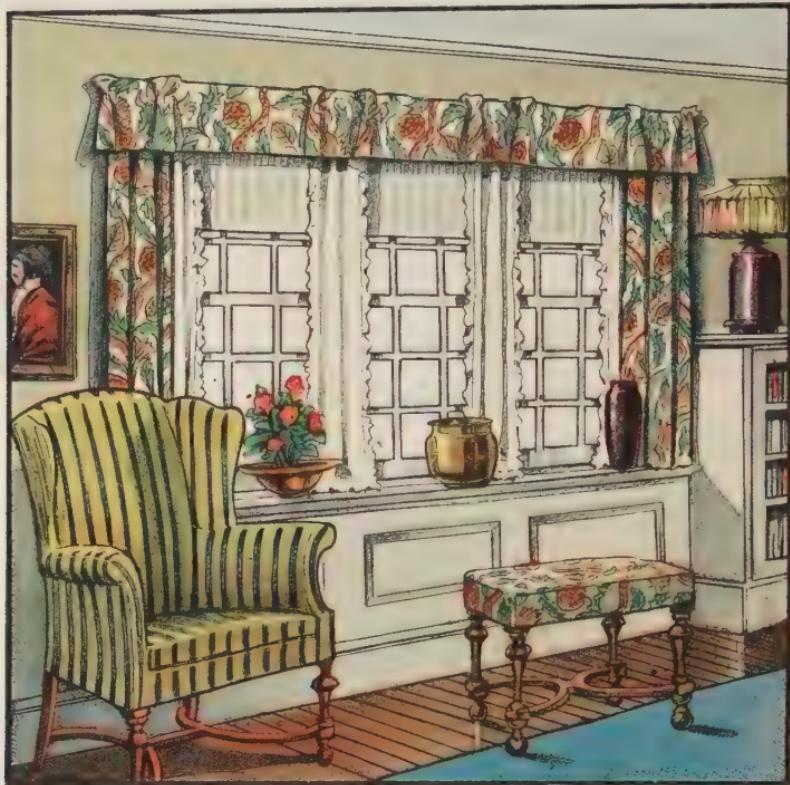
WINDOW HANGINGS



A WINDOW
TREATMENT
THAT LOOKS
PARTICULARLY
WELL IN A
DINING ROOM
WITH PANELED
WALLS

AN ATTRACTIVE
SUGGESTION FOR
A TWO-PART
BEDROOM
WINDOW





TREATMENT FOR A THREE-PART WINDOW

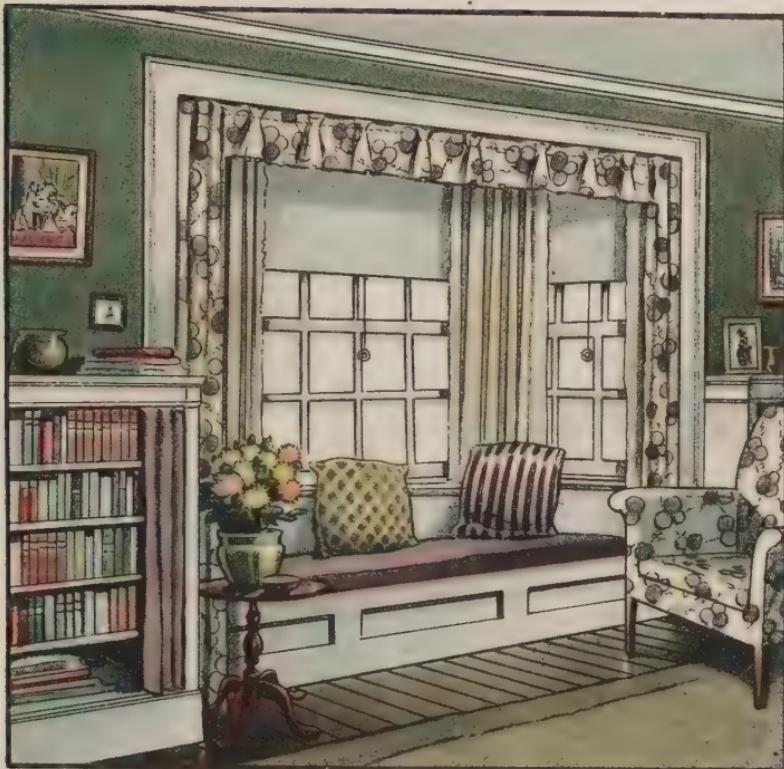
The sash curtains which hang straight to the sill are made of white cotton casement cloth.

This window treatment looks particularly well in a dining room with paneled walls. The wall should be either cream-white, gray, or putty color.

Immediately below is a suggestion for a two-part bedroom window. The material used is a Colonial pattern in printed muslin, lined with pink. The flat valance and curtains are edged with a deep pink fringe edging. The sash curtains are made of white scrim and the dress box, which also serves as a convenient window seat, is covered in the same material used for the side curtains.

An effective treatment for the hanging of a three-part

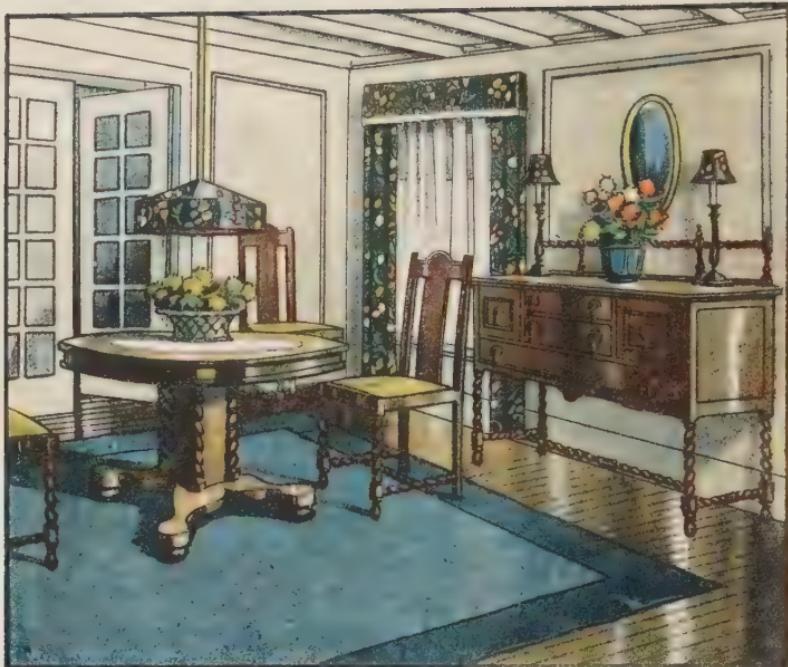
WINDOW HANGINGS



A SIMPLE METHOD OF CURTAINING A BAY WINDOW

window is shown on page 20. In the case of a projected window sill, the side curtains should only drop to it. In this picture, a good English pattern in printed linen is used. The design is quite large and particularly suitable for a low, broad window of this kind. The sash curtains are of unbleached muslin with narrow ruffled edges.

It is often perplexing to curtain a bay window. Because of the projection of the bay itself it is sometimes difficult to know how to treat the upper part. If the wood casing is carried around the entire opening, as is usually the case, the window will look well with the curtains hung inside of the woodwork, as is shown in the illustration above.



A PARTICULARLY ATTRACTIVE ARRANGEMENT FOR THE DINING
ROOM OF A SMALL APARTMENT OR SUBURBAN HOME

THE DINING ROOM

CHAPTER III

REFINEMENT is the dominant keynote of all modern furnishing. We can all remember the abominable styles in house furnishing which were in vogue a decade ago. Ponderous and clumsy pieces of furniture were used, highly ornamented with cheap and poorly designed decorations of all kinds. As long as the furniture was covered with tawdry scrolls, knobs, spindles and machine carved ornamentation, it seemed to command the respect and admiration of everyone.

The dining room seemed to suffer even more than the other rooms of the house and perhaps the so-called golden oak dining room sets surpassed anything that had ever been created in hideous furniture. The sideboard, particularly, was an object so grotesque in design and finish that we can only look back on the period and wonder if the purchaser really considered them beautiful.

If the dining room is to be furnished in mahogany, we have a number of excellent styles from which to choose. The Sheraton with its slender, graceful tapering legs is perhaps the most popular. On page 27 will be seen an interesting set of Sheraton furniture.

The treatment of this room is extremely simple and expresses good taste in its decorative scheme. The arrangement of the sideboard is particularly pleasing, with the mirror placed above and the two quaint pictures on either side. The use of mahogany doors with ivory white woodwork is appropriate for Colonial rooms. A good design in a ladder-back chair harmonizes well with the other pieces.



A DINING ROOM IN OLD COLONIAL DAY SPIRIT

Immediately below this illustration is an excellent design in a Sheraton sideboard of modern make. This sideboard measures sixty inches in length and twenty-four inches in depth. The well-designed plate rail at the back adds individuality to the pieces. This sideboard can be purchased for thirty-five dollars. The other pieces which match this sideboard can be purchased at proportionate prices.

An unusually dignified dining room, which reflects the modern spirit in decorating, is shown on page 22. The cleverly designed furniture in mahogany finish is particularly appropriate for the small apartment or suburban dining room. The design of these pieces may be attributed to the period of Charles II., the twisted leg being the distinguishing characteristic. Although usually rendered in oak, Charles II. pieces are sometimes made in mahogany.

THE DINING ROOM

as in the present instance. These pieces are all reasonable in price, considering the quality of workmanship and finish. The sideboard is priced at forty dollars, the forty-eight inch extention table is thirty-three dollars. The arm-chair, which is fitted with a cushion seat covered in tan leather, may be purchased for thirteen dollars and the side chair for nine-fifty.

The walls in this room are paneled in one and one-half inch wood mouldings, giving the effect of a wood paneled room. The ceiling is beamed and French doors are used. The entire walls, woodwork and ceiling are painted in a soft ivory tone. The window treatment is unusually effective. A black ground chintz is used for the side curtains with flat valance. The sash curtains are made of cream-white net.

The old-fashioned Colonial dining room is coming back into popularity again. As we visit the old Colonial mansions and farm houses of New England, we are strikingly impressed with the home-like atmosphere of their low ceilinged rooms. For many years these excellent old traditional houses have been overlooked and it has only been in recent years that their influence has been felt in modern furnishing.

On page 24 will be seen a dining room decorated and furnished in the spirit of the old Colonial days.

The wall paper used in this room is a copy of one of the early designs in soft grays. The woodwork is painted a gray white tone and the rug used on the floor is made from rag carpet. The treatment of the china closets which flank the fireplace and the manner in which the over-draperyes at the windows are arranged, admirably suggest the atmosphere of the old farm house dining room. A gate legged table in mahogany takes the place of our modern extension table and the Windsor chairs bear out the traditional spirit of the old time atmosphere.

The styles in mahogany dining room furniture which are most universally used are the Colonial, Sheraton, Queen

Anne, Adam, William and Mary and Chippendale. There are simple distinguishing marks which are easily detected and which will help us to know the different period styles.

Colonial pieces are usually heavy in proportion. The sideboards are large, built in solid cupboard arrangement terminating at the floor in a simple scroll or claw and ball foot. The tables invariably have the center pedestal unless they are of the drop leaf variety, in which case they are turned, with carved or fluted decoration.

The distinguishing mark of all Sheraton pieces is the square tapering leg, used on chairs, tables and sideboards.

Queen Anne chairs and tables have curved legs of the bandy shape, terminating in what is known as the club foot.

The William and Mary designs in dining room furniture have turned legs, with an inverted bell-shaped ball near the upper portion of the leg. It is easier to determine the style of period furnishing by the shape of the leg than any other detail.

All of these styles are rendered either in mahogany or walnut. The William and Mary designs are occasionally made in oak but they are more appropriate in the finer grained woods. The styles also call for ivory or white woodwork.

If oak dining room furniture is our preference, we have the Jacobean or Charles II. styles. Jacobean pieces will be known by the square lines employed and the small, oddly shaped molded panels in the sideboards. The legs of the various pieces are turned and are always joined by supporting rails. Charles II. furniture, as shown on page 22, will be easily distinguished by the twisted leg.

Jacobean furniture should be used with stained wood-work, or if painted woodwork is desired, it should be in a soft putty color. This is also true of Charles II. furniture. However, if we choose the style in mahogany, the cream or ivory woodwork will be suitable.

The choice of the style of furniture which we are to use

THE DINING ROOM



in the dining room depends largely on our individual preferences. All the styles which I have mentioned are appropriate for the average room. However, it is in no sense necessary that we purchase a set of furniture. If we are careful in our selections, the dining room will often show greater character if we assemble pieces regardless of period style. We may have in our possession a good table or sideboard and find it necessary to add the other pieces. Do not be discouraged if you cannot find designs which exactly match. In fact, do not even try, for if we select pieces which harmonize, no matter what style they may be, the room will prove even more successful. A Sheraton chair may be used with a Colonial sideboard and a gate legged table, and we will not have transgressed a single rudiment of good taste so long as the various pieces look well together. We, naturally, must bear in mind that there are certain limitations when it comes to combining odd styles and our sense of intelligent discrimination can be our only guide in such cases.

A point which many people fail to understand is the fact that the china and bric-a-brac which we use as decorative objects in the dining room become a part of the decorative scheme. I have seen many dining rooms made grotesque by a blatant display of a dozen different varieties of china and glassware. The old idea of a plate rail crowded with every conceivable kind of decorative object was worse than abominable. A plate rail can add a certain charm to the room if we use good judgment in selecting appropriate objects for it. Two or three decorated plates, an interesting china pitcher or a bit of pewter is often very interesting, but do not make that fatal mistake of overloading it.

This is also true of the sideboard and the mantel shelf. The dining room should not be used as a display room for all the china and glassware, which should be kept in its proper place in the china closet or pantry.

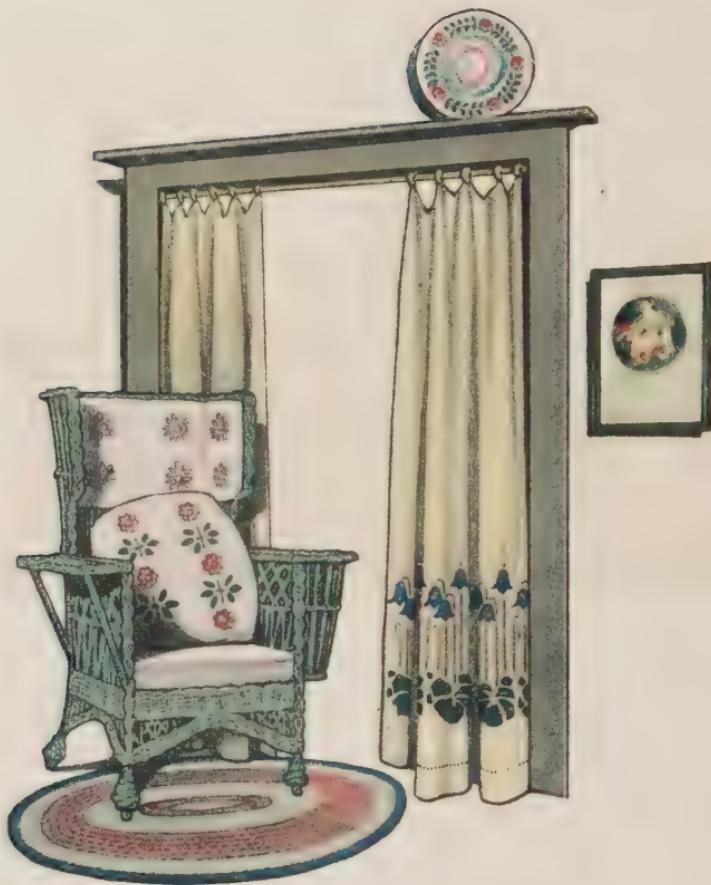
The illustration on page 29 will give the reader an ex-

THE DINING ROOM



cellent idea for evolving an interesting dining room scheme at small expense. A panel effect is created by placing wood stripping three inches in width and a quarter of an inch in thickness on the wall after the manner shown. It is finished at the top with an ordinary molding. The whole wall is then painted in an ivory-white tone. A single roll of decorative wall paper is purchased and bits of the design cut out and pasted on the wall forming a very interesting and unusual frieze effect. If the windows are of the ordinary uninteresting type, they can be made to appear like small paned windows by having racks made and adjusted in the way indicated. Valance boards with moldings on edges are used as cornices at the windows. Plain side curtains are used edged with a narrow fringed edging and the sash curtains are made of ordinary white muslin.





Natural colored homespun forty inches in width is used for the portieres shown above. A deep border of blue bells with gray green leaves is stenciled across the bottom of each curtain. The same material is used for the window curtains and the same border repeated. The portieres are lined on the opposite side with the same material in a color to harmonize with the general color scheme. The cushions for the willow chair and the pillow are also covered in homespun, with decorations in the blue and green.

STENCILING

CHAPTER IV

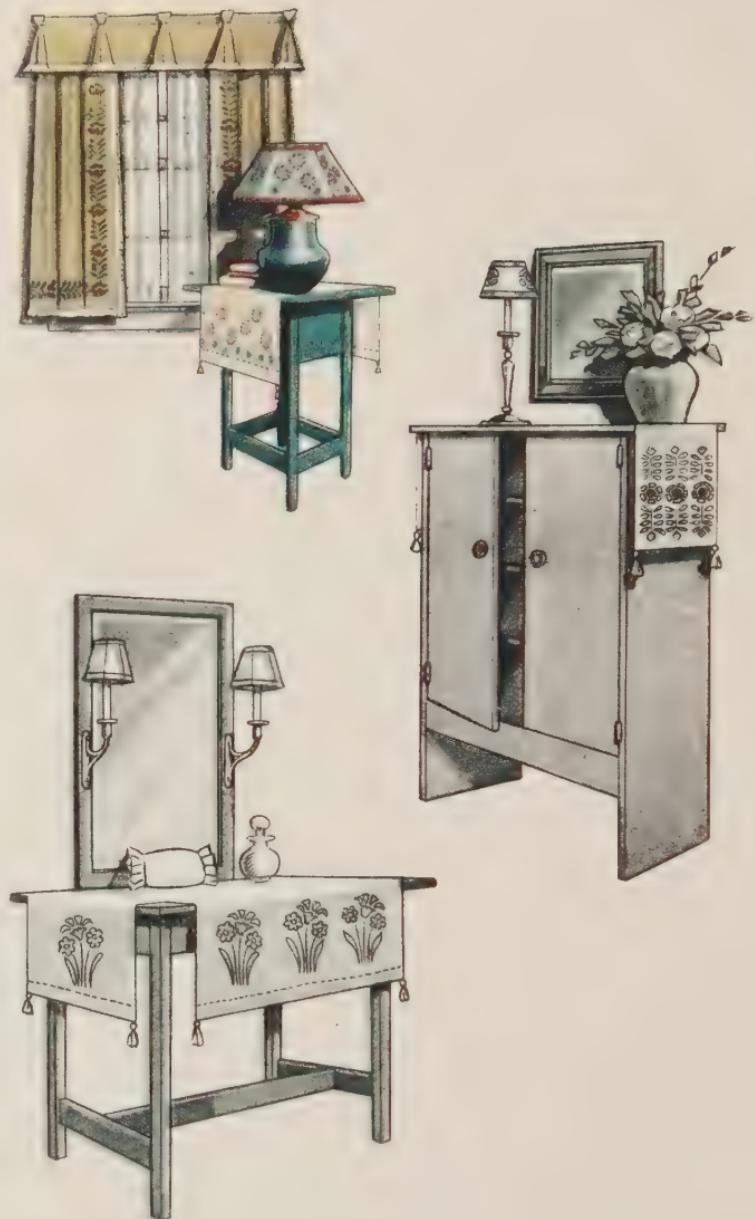
STENCILING is one of the simplest and easiest methods of applying decoration to material. Almost anyone can learn to do it with a little patience and practice. The necessary requisites are the proper colors, the proper kind of a brush and the stencil plate.

Stencil plates are made of a heavy oiled paper which comes ready prepared for stencil work. As a rule, the designs are purchased already cut, but it is not a difficult matter to cut a stencil plate if you have a sharp pointed knife. If we purchase the plates already cut, we are dependent on the stock designs, which are sold. Many of these designs are good and can be purchased from ten to seventy-five cents, according to the size and pattern. If, however, we are able to cut the plates ourselves, we can copy many interesting motifs, which are not carried by the firms that make the plates. For beginners and for experimental purposes, it is advisable to use the stock plates.

The brush which is used for stencil work should be short and stubby. Ordinary round paint brushes are often purchased and the bristles cut off, leaving about one-half or three-quarters of an inch. The stiff bristle brushes should be used, measuring about one-half inch in diameter.

Stencil work can be done in oil colors or stains. Whatever colors are used they should be applied as dry as possible to prevent them running. This is the first trouble the beginner will have, and it may take a little practice to overcome the difficulty. One should be particularly careful that the stencil plate is thoroughly cleansed of all the liquid color after each application to prevent the danger

THE ATTRACTIVE HOME



STENCILING

of spotting the material when the second application is made.

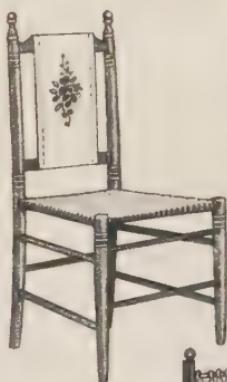
Stencil work can be applied to almost any plain washable fabric. Linen or crash is the best material to use, although any cotton fabric may be successfully employed. Stenciling may also be applied to paper just as readily as a fabric. There are unlimited possibilities for charming lamp and candle shades to be made with stencil decoration. Also, a frieze in a bedroom may be successfully executed. In this case, particularly, care should be taken that the colors do not drip. If a frieze is attempted it is advisable to apply the decoration to the paper before it is hung. In this way there is not the danger of spotting the sidewall as the work goes on.

Stencil decoration may also be applied to white painted furniture. In this case the opaque oil colors are necessary, as the stains or dyes would not be successful. There are many charming ideas which may be worked out in the stenciling of bedroom furniture. The small floral motifs applied to the drawer fronts of dressing tables, chiffoniers and bureaus produce a very quaint effect.

One mistake people usually make in stencil work is to use too heavy colors, particularly, if the decorations are applied to light-colored materials. We should choose the light soft colors to avoid a too striking contrast.

Another mistake which the successful stencil worker makes is to overdo it. If we stencil the curtains, the bedspread, the table covers, the lamp shade, pillows and bureau scarf, the effect is confusing. We will have too much decoration in the room. It is a matter of good judgment to know where to stop.

In a room in which stencil decoration is used, it is seldom successful to combine another decorated fabric with it, unless we copy a part of the design of the fabric. The average patterns of cretonne used are quite different in



STENCILING

character from stencil work, and they rarely look well when used together.

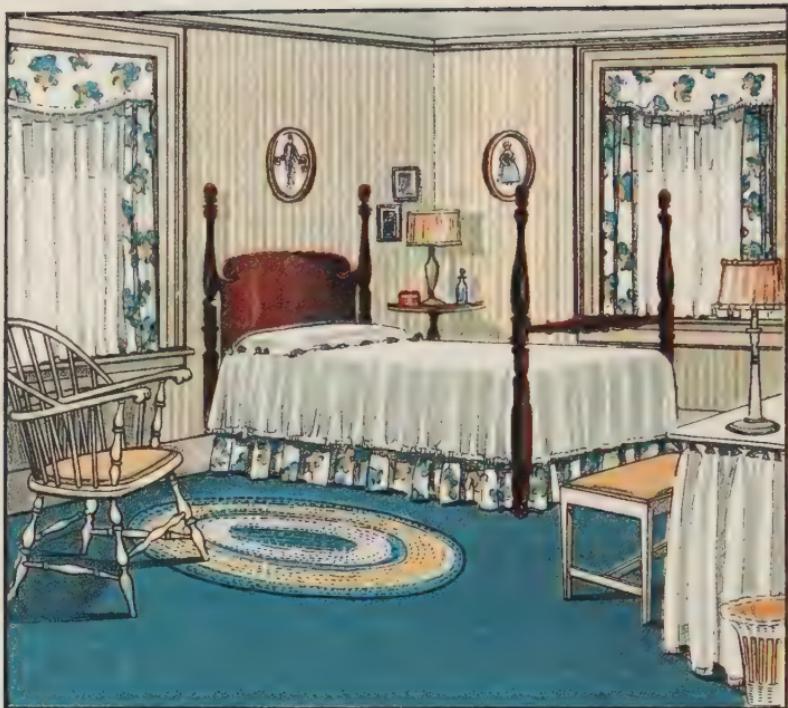
In the pictures which illustrate this chapter will be seen a number of attractive suggestions for stencil work in the country house or summer cottage. All the designs are exceedingly simple and easily carried out.

At the top of page 32 is an attractive window treatment. The valance and side curtains are made of yellow linen, edged with a cream white fringe edging. The stencil border is in orange flowers and gray green leaves. Below is a runner for the top of a chiffonier. The runner is made of white linen, the ends only being stenciled in plum color and sage green. Below this is a dressing table cover in the same material and coloring.

At the bottom of page 34 is a quaint design for a bed with stenciled hangings, spread and valance. Cream colored muslin is used with wide bands of old rose edging the valance and curtains. The decorations are in old rose flowers and blue green leaves. The screen is made of tan burlap and here the stenciling is done on oval-shaped pieces of linen and appliqued on to the burlap. The colors are gray green and lavender with orange dots. The dressing table with small canopy over the long mirror is made of white linen, stenciled in blue and gray.

Stenciling outfits, with every requisite for the work and complete instructions for the execution of the same can be purchased at quite reasonable prices. For the beginner it is well to keep closely to the directions. Many experiments should be made on small pieces of the material before work is commenced on the final piece. A careless mistake is apt to ruin the whole thing.





AN ATTRACTIVE BEDROOM SUGGESTION AVOIDING THE SET
FURNITURE STIFFNESS

THE BEDROOM

CHAPTER V

THE bedroom offers a wide scope for the imagination in its furnishing and decorating. More than any other room in the house, it should express the individuality of the person who occupies it. It is in the bedroom that we can choose the light, gay chintzes, brilliant in color and design. Nor will we have any difficulty in selecting interesting furnishings, for the shops and stores are full of charming bedroom furnishings of all descriptions.

It is largely a matter of taste whether we choose the plain or figured papers for the wall covering. If a figured paper is our choice, one should be careful to select a good pattern which will not become tiresome. The papers which are bold and striking in color and design should be avoided as they will become a constant annoyance to the eye and are never considered in good taste. An unbreakable rule, which should be borne in mind in choosing the figured paper, is the fact that it demands plain hangings. If the wall is figured and the curtains as well, the result is confusing and commonplace. On the other hand, the decorated fabrics will appear charming against a plain background.

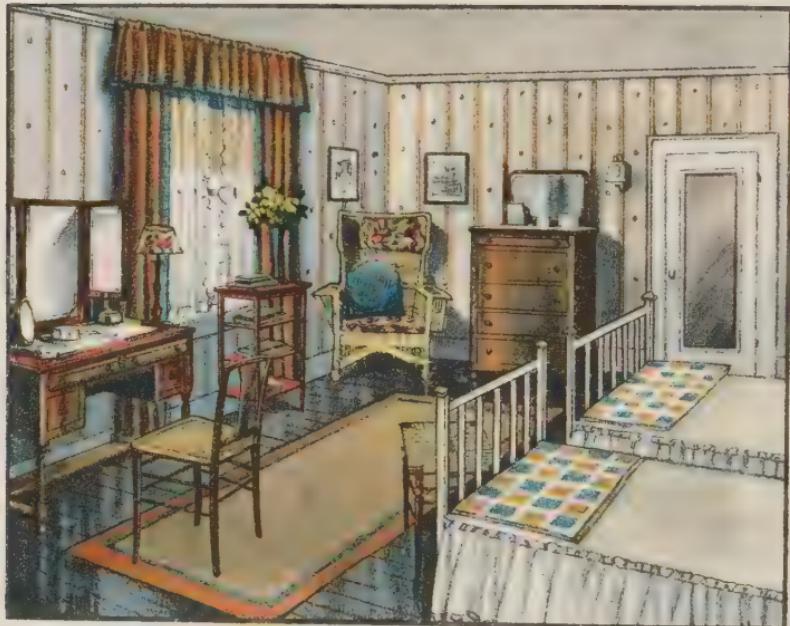
There are many striped papers which are classed under the heading of plain papers which make excellent wall covering. They can be had in many soft colors and, of course, the plain French striped papers which come in white and cream are always successful. The striped paper always lends a very dignified and refined atmosphere to the bedroom and is appropriate to use with

THE ATTRACTIVE HOME

white enameled furniture, mahogany or any stained woods.

It is often a matter of discussion as to the proper height to carry the wall paper. There is no definite rule to guide us in this point, but a few simple suggestions may help the reader. If the ceilings are low, it is advisable to carry the paper up to it, the picture molding being placed at the intersection of the ceiling and sidewall or just below the cornice. If the ceilings are high, it is often advisable to drop the picture molding down two or three feet and carry the paper up to the picture molding only. In this case, the upper third and ceiling should be papered in plain white or cream white. Never choose a paper of different design for the upper third, as the effect will be confusing and extremely ugly. Even in high ceiled rooms it is in perfect good taste to carry the sidewall up the full height.

The use of decorative borders in bedrooms is again a



THE BEDROOM



personal point. There is no particular argument against them and many of the simple designs are quite charming in effect. If the border is used, the sidewall should be either a plain paper or a stripe. In combining the border paper with a figured sidewall, even though it is designed to match, we obtain the effect of too much decoration in the room. The border paper also requires plain hangings.

As a rule, plain rugs are more effective in bedrooms than Orientals. The bedroom should be fresh and bright in its atmosphere and Oriental or figured rugs seldom lend themselves to the general color scheme. There are some rugs with decorated borders and plain centers which are very pleasing in design and color and may be used appropriately. Rag rugs come under the heading of plain rugs and are most effective, particularly the oval shapes which can now be had in a variety of sizes and color combinations.

There is no bedroom floor covering more charming than



the plain carpet which entirely covers the floor. Some people object to this idea on the grounds that it is difficult to keep clean, but in these days of vacuum cleaners, the objection is not a serious one.

The modern spirit in furnishing the bedroom, however, is to avoid, as far as possible, the set of furniture idea. If we choose mahogany it is well to combine with it a painted chair or two, an odd table or stool, or a willow chair, to break the monotony of too much mahogany. A good example of such a combination will be seen in the illustration on page 36. Here will be noticed a three-quarter post bed in mahogany combined with a draped dressing table, a Windsor chair painted white, a small mahogany corner table and a white painted stool placed in front of the dressing table. The chiffonier or chest of drawers, in this case, could either be in mahogany or enamel. An up-

THE BEDROOM

holstered chair would also look well covered in the same cretonne used at the windows.

This is a particularly charming bedroom scheme and is a good example of what I call harmonious furnishing. The room has interest. Even the quaint pictures and their arrangement express the individuality of the person who chose the furnishings.

Again, on pages 38 and 39, will be seen two different schemes where odd furnishings are used.

In the illustration on page 38, the dressing table and chiffonier are the only pieces which match each other in design. The white, square tube iron beds are particularly harmonious and the white painted willow chair with cushions covered in a bright pattern of cretonne, add a distinct note of interest. Here will be seen the combination of the figured wall paper and plain hangings. With the exception of the dressing table and the chiffonier, none of the furnishings are of the same style or design, but they all harmonize.

The illustration on page 39 shows a suggestion for a man's room. The bed, bureau and chiffonier are in dull finished oak. The woodwork is painted a light putty color and the willow pieces are in the natural color. The wall paper is a tan stripe, the curtains of linen taffeta in shades of tan, yellow, orange and old blue, and the rug is tan, a few shades deeper than the wall.

The choice of bedroom furniture is so largely one of personal taste that but little can be said that will help the prospective purchaser. A scheme of unusual charm and one suitable for a country house or summer cottage is shown on page 40.

A simple set of inexpensive white enamel furniture was purchased and made doubly interesting by the application of painted or stenciled decoration. Each year the painted and decorated furniture of this cottage style, becomes more popular and if people in general knew how effective this

THE ATTRACTIVE HOME

furniture may be made, we would have more painted furniture in our bedrooms. The decorations may be stenciled or painted on freely by hand. The ordinary oil colors which come in small tubes are used. The work is not difficult and many interesting designs may be worked out.

In this room the entire floor is covered in a soft blue ingrain filling. An attractive stool, which can be bought for four dollars and fifty cents, is covered in a lavender striped linen. The quaint chair shown in the corner of the illustration can be purchased for two dollars and a half, and when stained or painted white, will prove an exceedingly attractive and handy bedroom chair. A bed like the one shown in white enamel may be purchased in the three foot three size or the four foot six size for twelve dollars. The bureau, which measures forty inches in length and nineteen inches in depth is priced at eighteen dollars.

Probably the greatest mistake the average person makes in furnishing the bedroom is the use of too many odd and insignificant trifles in the way of pictures, ornaments and unnecessary objects of all kinds, which could easily be dispensed with. I have seen many bedrooms with the walls so covered with pictures of all sizes and descriptions that the general effect was merely cheap and tawdry. Two or three well chosen pictures are all any bedroom needs and if placed properly, will add to the charm of the room. Pictures are usually hung too high. Five feet from the floor to the bottom of the frame is a good height to hang all small pictures; also, let me add a word about frames. Let us try, as far as possible, to choose simple frames and not the cheap, fancy variety, which are so often used. We should give just as much attention to the proper framing of a picture as to the selection of the picture itself. In bedrooms, particularly, let us try to keep all the frames alike and not have some in oak, some in mahogany and others in gold.

THE BEDROOM



Many attractive things can be made from cretonne to brighten up a dull bedroom. The illustration above on the left shows a set of cretonne covered waist boxes, cleverly arranged for a girl's bedroom. Four ordinary cardboard dress boxes are covered in a good pattern of cretonne or printed linen. A wooden rack is then made after the manner shown in the picture, and painted white. The boxes can be easily slipped out, similar to an ordinary drawer in a bureau. Dress boxes, which have reinforced wooden strips on the inside, should be used, as they are more substantial than the ordinary cardboard boxes. They can be purchased in almost any department store for a few cents.

On the right is shown an attractively draped dressing table which was made from an ordinary small sized kitchen table. The cretonne top cover, which is cut at the corners so that the end and front sections hang flat, can be easily removed and washed. The deep valance which covers the lower part of the table is made of dotted swiss lined with sateen in a color to harmonize with the chosen color scheme.



EMBROIDERY

CHAPTER VI

IT is often true that the little odd things, which go to make our rooms attractive, give a better insight into the housekeeper's taste and ability than anything else. This is particularly true of embroidery.

There are but few women who cannot take the time to devote a few minutes each day to embroidering some attractive article for the house, and the illustrations which accompany this chapter may offer a few suggestions.

In the above illustration will be seen an unusually attractive design for a breakfast room screen and table runner to be embroidered in cross-stitch. A light quality of linen is

EMBROIDERY

used in a soft ecru color. The designs are very simple and in but two colors. Wool floss should be used for the work in gray green and a soft plum color.

The table runners are made in two strips, which cross in the middle. The napkins should also be of the same linen and the decorations should follow the same character of design shown in the mats.

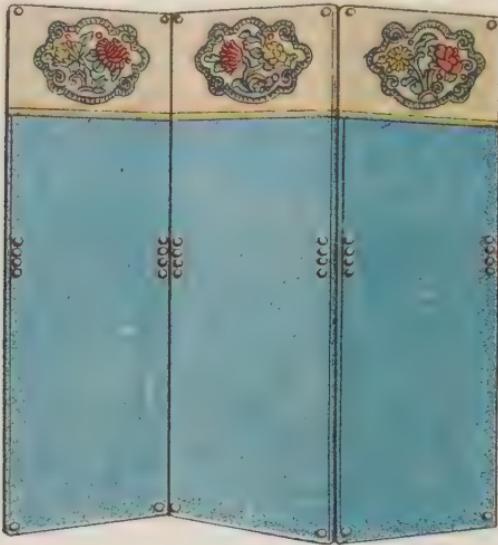
The screen is made on three wooden frames, each measuring twenty-two inches in width and five feet and six inches in height. They are held together with double acting hinges, which can be purchased for fifteen cents a pair in almost any hardware store.

In the small country dining room, cross-stitch work can be used most effectively. The wool comes in a large variety of beautiful colors and many patterns for decorations can be purchased in the shops and stores.

At the bottom of page 46 will be seen some charming suggestions for the guest's bedroom. Every woman desires to have her guest's bedroom particularly attractive and if she will spare the time to embroider a few articles like the bedspread, table mat, lamp shade and chair back, like those illustrated, her guest's room will never be commonplace or uninteresting.

It is advisable, for the woman who is unacquainted with this kind of work, to purchase a book on embroidery. She will find that there are many different methods and stitches and a bewildering array of designs and patterns which can be worked. The old naturalistic designs are no longer popular, the modern work being more conventional. In cross-stitch work it is impossible to carry out a naturalistic design, as we are forced to work in small squares or blocks. In many of the old Colonial houses of New England, we find most interesting examples of cross-stitch work. Fire screens, pillow tops, chair seats and even quaint pictures were executed and it is only in recent years, that the old ideas have been revived.

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EMBROIDERY

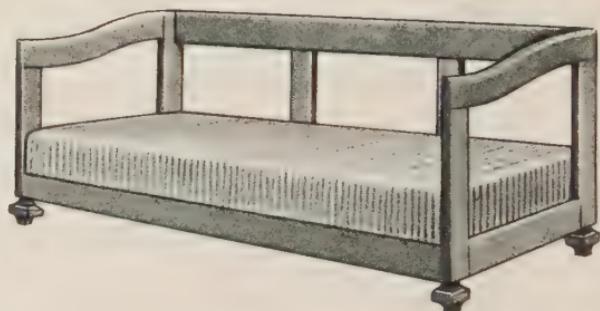
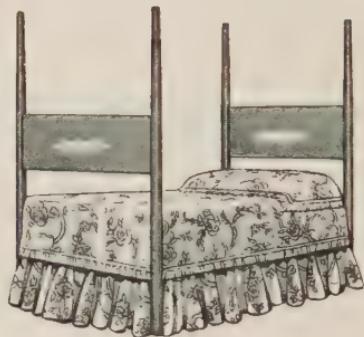
The lower part of the screen, top of page 46, is covered in a blue burlap, studded with large brass headed nails. The upper portion of the folds is covered in tan linen and embroidered in heavy wool floss in very interesting Chinese designs. A band of gold galloon divides the upper and lower panels.

To those who are interested in the execution of such embroidery work, it will be interesting to know that embroidery frames can be purchased especially arranged for this kind of work. They are made so that they can be adjusted to any size. The frame is held in place by two standards so that the work is always in a convenient position and can be raised or lowered at will.

Many interesting designs can be worked out for pillow tops that are both simple and effective. The coarse wools are used for this work and are more effective than silk. Linen is perhaps the best material for such work. However, any plain woven fabric may be used.

In choosing the colors for embroidery work avoid the harsh heavy colors. If brilliant colors are used the contrast is too striking. If the light colored linens are used for pillows, it is advisable to arrange the covers with buttons along one side so that they can be easily removed and washed. If embroidered pillows are used in the living room they should be combined with others in plain colored fabrics and not decorated fabrics, such as cretonne.





HOME-MADE FURNITURE

CHAPTER VII

IN furnishing a bungalow or small summer cottage, we are not particular about finely finished woods or expensive furnishings. Our initial idea should be to make the rooms as attractive as possible at the least expense. Those of us who have furnished even small houses know only too well that even though we may choose the most inexpensive furnishings to make our rooms livable, a very considerable amount of money must be spent. As a consequence, we are oftentimes forced to use our ingenuity in devising some means by which such expenditure can be reduced.

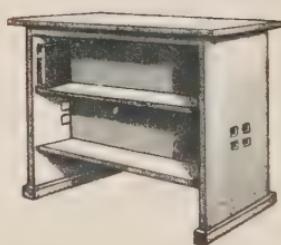
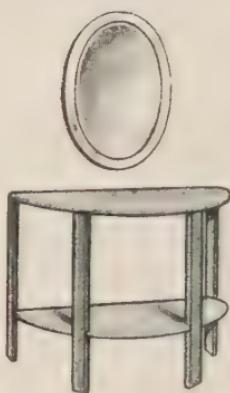
I know of no better way to overcome this difficulty than to employ the services of a competent carpenter. There are many things he can construct in the house which will admirably answer our purposes and serve our needs until we feel that we are in a position to afford more expensive furnishings.

The pictures which illustrate this chapter will give the reader a few hints for home-made pieces which can be easily and inexpensively made.

At the top of the opposite page will be seen a quaint design for a post bed. The head and foot boards and side rails can be easily made by a carpenter. An ordinary wire spring and mattress are used. When the bed is draped as shown in the right hand illustration, the effect is very attractive.

Below is a davenport made from a narrow box spring. After the ends and back are adjusted, an upholsterer can do the tufting at small cost. A davenport like this will

THE ATTRACTIVE HOME



HOME-MADE FURNITURE

cost in the neighborhood of twenty or twenty-five dollars and will prove just as satisfactory as the expensive designs.

The bedroom offers greater possibilities for carpenter-made furniture than any of the other rooms. There are many small pieces such as stools, tables and book shelves, which are easily constructed and which will cost but a trifling amount.

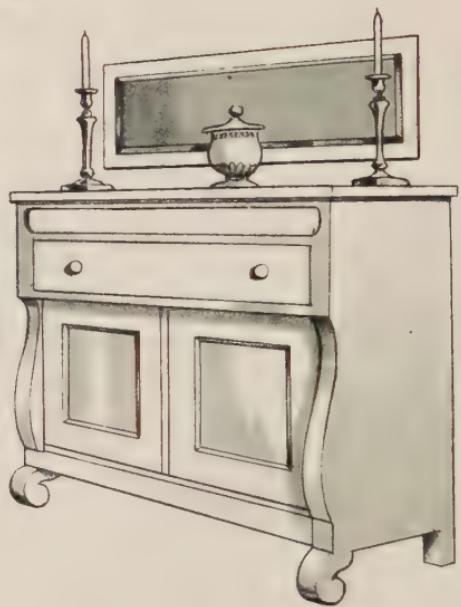
The semi-circular dressing table shown at the top of the opposite page is made from a thirty-six inch stock table top, cut in half and arranged as a top and lower shelf. A deep valance of cretonne entirely covers the frame-work and an oval mirror with a white frame is hung on the wall above. The top of this dressing table should measure two feet and six inches from the floor.

Below the dressing table will be seen a clever idea for an inexpensive washstand made from a tilt top kitchen wash bench. The washstand is draped like the dressing table and the wall splash is held in place by rods at the top and bottom attached to wooden cleats.

An unusually convenient book table is shown immediately below the washstand. This is a combination of a book shelf and a small table in one. The table stands thirty inches in height and the shelves are arranged so that books may be placed on them from both sides. Small side curtains add a quaintness to the table.

White-wood should be used in the construction of home-made furniture as it will take either paint or stain and is considerably cheaper than the hard woods.

There are a great many built-in pieces of furniture, such as bookshelves and cupboards which any good carpenter can build in our rooms at a considerable saving in expense. In the kitchen, particularly, there are many odd things which an orderly housewife will want and which can be easily made by the carpenter. If he is a clever workman all he will want is a suggestion as to the article wanted and the general size and he will be able to execute the work without difficulty.



HOW TO REPAINT OLD FURNITURE

CHAPTER VIII

HOW many times we are at a loss to know what to do with a certain inharmonious piece of furniture. It may be an oak chiffonier, too good and serviceable to be thrown away, which we are forced to place in a bedroom where the other pieces are in mahogany. It may be an odd chair, table, or stool which fails to harmonize with its surroundings. Or, again, it may be an ugly golden oak sideboard in the dining room which is a constant eyesore in the house and which has always stood out in its blatant bad taste. We need not be discouraged, however, for there is an excellent remedy for these ugly things in the use of paint, any harmonious color of stain or white enamel.

Any piece of painted or stained furniture will be harmonious with its surroundings if a good color is chosen. In the bedroom, particularly, where ivory or white painted trim is used, the chest of drawers, the bureau, bed, or chairs may be painted to match and we will still retain a perfect harmony. In many instances, it may be advisable to paint or stain or white enamel all of the pieces alike, as, for instance, in the case of an old-fashioned oak bedroom set. Oak furniture has never been appropriate for bedroom use and why not, quite frankly, accept the fact and cover up its ugliness by a coat of paint or stain or white enamel.

If the piece of furniture, which we wish to transform has ever been varnished, it will be necessary to sandpaper

gloss from varnish before the first coat of paint is applied. Another way this may be done quite simply and easily is by mixing a strong solution of washing soda and borax. Apply this liquid with a large, soft brush, letting it stand until dry. When it has thoroughly dried, wash the surface well with clear water. If all of the varnish does not come off by the first application, repeat the process until the finish has entirely disappeared.

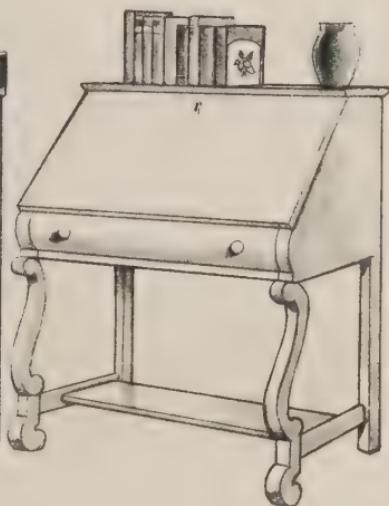
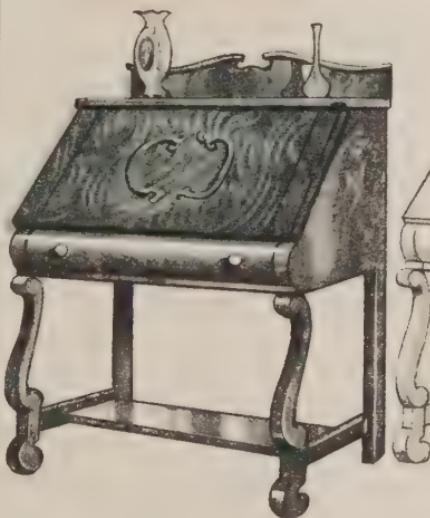
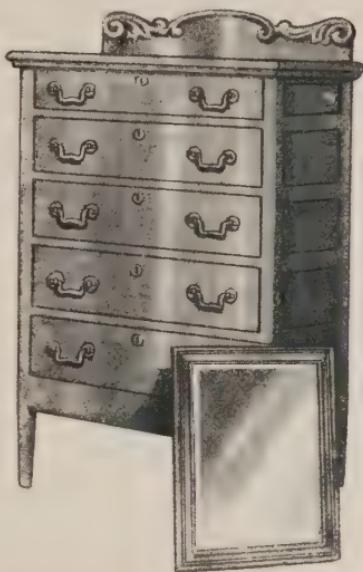
This is an old-fashioned method for removing varnish finish and seldom fails if the solution of soda and borax is sufficiently strong. However, if the varnish is too hard to be affected by this process, there are a number of prepared liquids sold which can be successfully used. These liquids are called "Varnish Remover" and may be purchased in any department store or paint shop.

After the varnish is entirely removed it is advisable to go over the surface of the wood with a medium grade of sandpaper, dressing it down as smooth as possible. After this is done, the piece of furniture is ready for its first coat of paint, white enamel or stain.

It is surprising what excellent results can be obtained by the use of paint, stain or white enamel. Take, for instance, the room with the ugly mantelpiece. Perhaps it is stained to look like mahogany and our furnishings are not in character with it. It can easily be painted, stained any suitable color or white enameled and brought into direct harmony with its surroundings. We can restain the furniture almost as readily as we repaint it. The application of stain is very easy. With ordinary care, very successful results may be realized.

On pages 52 and 55 are three examples of old pieces of furniture made attractive by the use of paint. It is usually more effective to keep to the light colors. Creams, grays, putty colors, or soft greens and yellows are the most successful and in many cases black may be used most effectively. White enamel gives a pleasing effect.

HOW TO REPAIN OLD FURNITURE



THREE REASONS WHY YOU SHOULD BUY CAMPBELL'S VARNISH STAIN



A



B

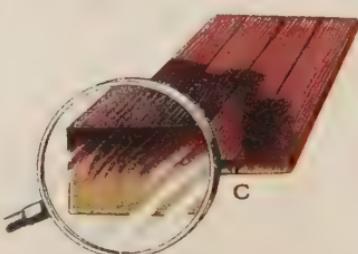
It Penetrates Wood Fibre

The drying oil in Campbell's Varnish Stain drags the stain pigment deep in every nook and cranny of the wood fibre, as shown in illustration C. With the drying of the oil the stain is firmly imbedded in the wood. You are assured of a permanent color that will not give way to water or wear.

It dries with a hard, durable, beautiful, transparent finish that requires only the use of a dry mop to remove dust and renew its high lustre.

It Dissolves Grease Spots

Illustration A shows a board with two big grease spots. Now see what happens when you use Campbell's Varnish Stain. Look at illustration B. This is the same board and shows how Campbell's Varnish Stain *dissolves* grease spots. Nothing better for doors, walls, tables, chairs, refrigerators, window sills and the hundred and one other things about a home that need renovating now and then.



C



D

E

There Is No Sediment

Campbell's Varnish Stain is so unified that the stain is *always* in perfect solution as shown in illustration E. It is clear, even and transparent throughout.

In ordinary varnish you get a stain as shown in illustration D. Here you see a sediment that can never be perfectly mixed with the varnish and oil. Result! An uneven, vari-colored job that cannot be satisfactory.

You have been given three reasons why you should use Campbell's Varnish Stain in preference to all others. Don't be satisfied with a substitute about which you cannot be sure. Ask your dealer for Campbell's Varnish Stain—in the yellow can, with the famous picture of the camel on it.

IT'S easy enough to make a new house attractive, but when the house is old, the floors grease-spotted and furniture scarred, it's a very different matter," says Mrs. Discouraged Homemaker as she finishes the closing Chapter of Ekin Wallick's delightful book. But now that the foregoing pages have told you how to make the home attractive, the following pages will tell you the part Campbell's Varnish Stain plays in making both the new and old home attractive, and *why* Campbell's is the best varnish stain you can buy.

For the new house, Campbell's Varnish Stain is the ideal finish for floors and woodwork. Interior decorators are unanimous in advocating "natural wood colors" and this is just the finish that Campbell's Varnish Stain gives.

Ordinary varnish stains—a gross misnomer—are in fact only thin varnish paints that when applied to woodwork, cover up and obscure the grain. Because of a thorough unification of the colors, Campbell's Varnish Stain gives a transparent finish and brings out the natural grain and beauty of the wood. Campbell's gives a brilliant lustre finish or can be rubbed to an eggshell gloss or dull gloss, will stand water and hard usage and is proof against the scurrying feet of little Miss Pittie-Pat or Master Tippie-Toe.



Campbell's Varnish Stain is made in 13 colors including a white enamel, that is white, so you can carry out any color schemes your individual fancy may dictate. The colors are always uniform and clear in tone and strength. The natural or clear light oak and dark oak are used extensively on hard or soft wood floors and make the most durable finish, not only for floors, but for such floor coverings as oil cloths

and linoleums. Cherry, Walnut, Mahogany, Green and Rosewood, lend themselves delightfully to finishing wood-work, window seats, wicker furniture, picture frames, built-in cupboards and book-cases. Campbell's Gold and Aluminum Enamel make the radiator ornamental as well as useful and change an unattractive chandelier or an eye-sore gas pipe into things that please and make attractive surroundings.

As a finish for the parlor woodwork and for the entire bath room, Campbell's White Enamel in a glossy finish or flat white gives perfect results. Flat Black and Gloss Black also have a place in the new house, in finishing registers, andirons and iron and metal surfaces of all kinds.

Leaving the new house spic and span with floors and wood-work polished like mirrors and reflecting the attractive furnishings, Campbell's Varnish Stain arrives at Mrs. Discouraged Homemaker's old house and starts on its work of rejuvenation from cellar to garret, from front lawn to back yard, "up-stairs, down-stairs and in my lady's chamber."

Piazza chair green or red stops on the front lawn and on the front porch to turn weather beaten chairs, settees, flower stands and lawn swings into bright spots of beauty. It dries hard in one day, has a brilliant gloss and will not chip or rub off, and is durable.

Campbell's Wire Screen Black soon transforms the old rusty screens, giving them a durable gloss and does not clog the meshes. In the hall, Campbell's Varnish Stain gives a beautiful, durable finish to balustrades, stairs and panels that will stand the wear of children's feet and their best loved indoor sport—"sliding down the banisters." In the parlor or living room, Mrs. Discouraged Homemaker decides to have white woodwork to harmonize with her old Colonial furniture, so uses Campbell's Flat White which is particularly appropriate for a Colonial room. Campbell's Flat White does not turn yellow from washing, nor does it scuff or peel as do inferior Flat Whites.

And next comes the parlor floor. Mrs. Discouraged Homemaker decides to follow the style and have sanitary, stained floors, with rugs in place of carpet. The carpet she has made into rugs and the floor she finishes with Campbell's Varnish Stain. When the carpet comes up, the floor looks hopeless with its grease spots and scratches, but Campbell's removes grease spots and obliterates scratches, so the floor comes out like new and shines like a highly polished mirror. Furniture

is gone over with Campbell's and so complete is the transformation, Mrs. Discouraged Homemaker—no longer discouraged—renews the old dining room table, chairs and buffet and makes the floor like new with Campbell's. She then turns her attention to the kitchen.

In a neighbor's new house the kitchen is in white tile. Mrs. Nolonger Discouraged Homemaker has an inspiration! She will have a white kitchen. This time she wants a glossy finish, so selects Campbell's White Enamel. Woodwork, baseboards, sink shelves and the inside of the refrigerator all receive a coat of white magic which is durable and a perfect white. The linoleum which is worn is brightened with a coat of Campbell's Natural Varnish Stain and the kitchen becomes the brightest, cheeriest spot imaginable.

Then comes "My Lady's Chamber."

The Homemaker's bedroom should be as dainty and restful as possible. It is here she goes for the afternoon nap or a half hour's morning rest and harmonious surroundings help her to relax and to commune with her own spirit. And it is "Mother's Room" the children remember and love!

In Mrs. Nolonger Discouraged Homemaker's old house tiny fingers have scratched dresser, sewing table and chairs and the white enamel bed has become polkadotted with black. Campbell's (mahogany) restores dresser chairs and table to their former beautiful lustre and Campbell's White Enamel makes the bed "brand new." The carpet is taken up, the floor beautified with Campbell's Varnish Stain (mahogany) and fresh Japanese matting rugs and fluffy Swiss curtains add the finishing touch of freshness and daintiness.

The nursery is done over in Campbell's (white enamel) and the guest room in Campbell's (rosewood).

But the greatest miracle of all is worked in the old-fashioned bath room with its dark woodwork and old-fashioned dingy tin tub. Woodwork, walls and floor are made snowy-white with Campbell's (white enamel) and the old tin tub is transformed into an inviting white one, as attractive as porcelain, with Campbell's Bath Tub Enamel which stands the hottest of water and will not scale off, as do the usual delusions sold as "bath tub enamels."

Various pieces of old furniture, excellent in design, but scarred and marred, are discovered in the attic and done over to add to the charm and comfort of various rooms. And Baby's carriage, handsome but grown shabby from being

handed down from "baby to baby" is made into the daintiest of white settings for its present "incumbent."

But the best of the story is that Mrs. Nolonger Discouraged Homemaker's experience can be *your* experience. If your house is "run down at the heels" just consult the Campbell's Varnish Stain Color Card at the back of this book, select the colors you need and ask your merchant about them. Remember, Campbell's Varnish Stain is the only real varnish stain on the market. Other so-called varnish stains are in reality only thin varnish paints. Campbell's is a colored varnish, so completely are color and varnish unified. Read on page 56 the three reasons why you should buy Campbell's Varnish Stain in preference to all others.

**There is no substitute for Campbell's Varnish Stain—
accept nothing "Just as Good"**

$\frac{1}{4}$ pints.....	\$0.20	Quarts.....	\$1.10
$\frac{1}{2}$ pints.....	.35	$\frac{1}{2}$ gallons.....	2.00
Pints.....	.60	Gallons.....	3.75

GROUND COLOR AND GRAINING SURFACER

$\frac{1}{4}$ pints.....	\$0.18	Quarts.....	\$0.90
$\frac{1}{2}$ pints.....	.30	$\frac{1}{2}$ gallons.....	1.65
Pints.....	.50	Gallons.....	3.00

Graining Set, comprising Rubber Roller, Grainer, Rubber Comb and Brush, in a box, 50 cents per set.

PIAZZA CHAIR RED AND GREEN

$\frac{1}{2}$ pints.....	\$0.45	Pints.....	\$0.75	Quarts.....	1.25
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CAMPBELL'S WHITE ENAMEL

$\frac{1}{4}$ pints.....	\$0.25	Quarts.....	\$1.40
$\frac{1}{2}$ pints.....	.45	$\frac{1}{2}$ gallons.....	2.60
Pints.....	.75	Gallons.....	5.00

WIRE SCREEN BLACK AND STOVE PIPE ENAMEL

$\frac{1}{4}$ pints.....	\$0.13	Quarts.....	\$0.60
$\frac{1}{2}$ pints.....	.20	$\frac{1}{2}$ gallons.....	1.00
Pints.....	.35	Gallons.....	1.75

CAMPBELL'S FLAT WHITE

$\frac{1}{4}$ pints.....	\$0.20	Quarts.....	\$0.30
$\frac{1}{2}$ pints.....	.35	$\frac{1}{2}$ gallons.....	.55
Pints.....	.55	Pints.....	.95
Quarts.....	1.00	Quarts.....	1.75
$\frac{1}{2}$ gallons.....	1.85	$\frac{1}{2}$ gallons.....	3.35
Gallons.....	3.50	Gallons.....	6.50

CAMPBELL'S CARMOTE WHITE

High gloss or no gloss

$\frac{1}{4}$ pints.....	\$0.30	Quarts.....	\$0.30
$\frac{1}{2}$ pints.....	.55	$\frac{1}{2}$ gallons.....	.95
Pints.....	.95	Pints.....	1.75
Quarts.....	1.75	Quarts.....	3.35
$\frac{1}{2}$ gallons.....	3.35	$\frac{1}{2}$ gallons.....	6.50
Gallons.....	6.50	Gallons.....	

CAMPBELL'S BATH TUB ENAMEL

$\frac{1}{2}$ pints.....	\$0.45	Pints.....	\$0.75	Quarts.....	\$1.40
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CAMPBELL'S GOLD ENAMEL

$\frac{1}{6}$ pints.....	\$0.35	$\frac{1}{6}$ pints.....	\$0.25
$\frac{1}{4}$ pints.....	.65	$\frac{1}{4}$ pints.....	.45
$\frac{1}{2}$ pints.....	1.25	$\frac{1}{2}$ pints.....	.80
Pints.....	2.25	Pints.....	1.50

If your dealer cannot supply you we will ship postpaid, merchandise desired, upon receipt of price. In ordering from us be sure to name color wanted.

CARPENTER-MORTON CO.

77 Sudbury Street

Established 1840

BOSTON, MASS.

CAMPBELL'S STAIN GRAINING PROCESS



MAKES THE WOODWORK IN
YOUR HOME DISTINCTIVE
USE CAMPBELL'S GRAINING SET

IN finishing the new house or in doing over the old one, you will find Campbell's Graining Set an ideal First Aid. Nothing adds so much to the character of a house as attractive floors and woodwork, but without beauty of grain, no wood, however expensive or perfect in color, gives pleasing results.

With Campbell's Graining Set, which consists of a Rubber Roller, Brush, Fine Rubber Comb and Campbell's Graining Surfacer, any wood may be made beautiful. And the process is so simple, no skill is required. You simply apply a coat of Campbell's Ground Color and allow it to dry over night to insure its being perfectly hard. Then apply a coat of Campbell's Graining Surfacer and use the Rubber Roller while the surface is wet.

The designs on the roller are those of the grains of the most beautiful woods and by turning the rubber on the roller, any number of different attractive designs may be made. Where fine, delicate lines fit in with the scheme of things, use the comb while the surface is still wet.

Campbell's Graining Set is invaluable in doing over the old house. Often the grain of the wood of floors and wood-work has been completely destroyed or covered up by inferior Varnish Stains. With the graining set you can restore the grain and make old, discolored floors and wood-work take on new life.

By the old method of graining, it would take a skilled workman weeks to do over your house. With Campbell's convenient set, you can do the work in a few days and at a cost too small to consider.

Campbell's Graining Set comes to you in a "handy" box ready for use and with directions so explicit that the most inexperienced can follow them successfully.



COLOR YOUR OLD STRAW HAT AND MAKE IT LIKE NEW COLORITE DOES IT

SUCH a becoming hat! (and becomingness is the first hat requisite) the straw is fine, the shape modish, but the hat is faded and soiled. Your first impulse is to throw it away, but don't obey that impulse. Colorite will not only rejuvenate, but will so completely change the identity of your hat, it will not be recognized as "last summer's" by your best friend—or your worst enemy. And if you want to pass small Susan's "perfectly good hat" on to smaller Mabel, you can transform it so completely that little sister isn't aware that she is wearing big sister's "old hat." Then, too, frequently you want a certain shade of straw to match a gown or its trimming but "can't find it anywhere in town." Colorite is in town though and solves your problem. You can buy the hat in white or natural and with Colorite make it just the lovely cerise, sage green, cardinal red, lavender, yellow, cadet blue, navy blue, brown, violet, burnt straw, dull or jet black or natural, that your fancy dictates and by mixing colors you can get most any shade desired.

No skill is necessary to apply Colorite, it comes to you in a bottle with brush and directions for applying. It dries in half an hour, is waterproof and durable.

No woman can ever have too many hats. "A hat for every gown" is the rule of the woman of fashion—a charming rule the woman of limited income may easily follow by the use of Colorite. Go through boxes and closets, get out all the old hats, consult the Colorite Color Card on the next page, then telephone your druggist or Department Store for the color you decide to try first. Colorite costs only 25 cents a bottle and besides making old



hats new, it is ideal for coloring silk, satin and canvas slippers and for basketry.

Soiled white or light colored evening slippers may be made dainty and fresh as new and just the shade of the new evening gown—while stained white canvas street shoes may blossom forth in modish brown, tan or black.

Colored baskets are charming for bonbons and salted nuts on the tea tray or the luncheon table and flower holders with blossoms matching them in color add a note of distinction to table or room.

With Colorite you can carry out any color scheme you may prefer—cerise, green, violet, yellow, harmonizing with any flowers used.

But remember Colorite's greatest use is to make old straw hats new. More than a million and a half women rejuvenated their old hats last year with Colorite.

Don't throw away your last year's straw hat, make it new with Colorite. But be sure you avoid disappointments by insisting upon Colorite. 25 cents the bottle at all drug and department stores.

If your dealer cannot supply you, send name of color wanted and 25 cents to



JET BLACK



NAVY BLUE



VIOLET



CADET BLUE



CARDINAL RED



CERISE



LAVENDER



SAGE GREEN



BROWN



BURNT STRAW



YELLOW

Carpenter-Morton Co.

77 Sudbury Street

Boston, Mass.

